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entered his caveat against the purchase by his countrymen, corporate or individual, of any of the great masterpieces of Art which the exigencies of Revolution are threatening to displace from their time-honored sites in Rome and in Florence. The "Athenæum" says—"If the veto of my Lord Brougham could hinder their *dispersion*, we should be inclined to treat it with considerable respect; but if these great monuments of human genius *are* to be scattered, we would as soon have an Englishman get hold of them as another. We confess that we would rather see the Belvidere Apollo in London than in New-York; and we have a notion that if the Americans once get possession of that matchless monument, they will be very tenacious in the maintenance of their title. Jonathan will scarcely submit the point of law for Lord Brougham's opinion."

LONDON ART-UNION.

The London *Morning Post* of April 25th contains a detailed statement of the proceedings at the annual meeting of the Art-Union of London, which took place the previous day at Drury Lane Theatre. The chair was taken by Mr. Serjeant Thompson. The report was read by Mr. Godwin. It states, at length, the controversy between the Society and the Board of Trade, (which exercises a sort of supervisory control over it,) in respect to a regulation suggested by the latter body, that the prizes should be chosen by a committee instead of the prizeholders themselves. This was strongly opposed by the Art-Union, and the result is a withdrawal, for the present, of the obnoxious proposition, the right being reserved by the Board of Trade of requiring its adoption at some future day, if they shall deem it expedient. The total amount subscribed was £10.391.17—less than $52.000. Of this amount £4158 were set apart for the purchase of pictures, busts, statuettes, medals, proof engravings and lithographs. The cost of the engravings for the year was £3372.9.2. The Report speaks of the Art-Unions in this country and the effect of their operation. Mr. John P. Ridner is the Honorary Secretary for the London Art-Union in the city of New-York.

CAUSES OF FAILURE IN MODERN ART.

The April number of the *Westminster Review*, in noticing the causes of the failure of certain publications of the London Art-Union and the Etching Club, and the success of another undertaking which was gotten up in an entirely different spirit, assigns the following reasons for these results: "It is not that Boards of Trade, and Art-Union Committees, and other patrons and users of Art, are too dull to appreciate the difference between bad and good; nor that sometimes artists of high repute talk foolishly of ascending to the True through stages of the False, because the uneducated cannot yet perceive the highest; nor yet that publishers order books to sell, making them or marring them for the fashion of the day, to please their good lord Mammon, not to be fit offerings on the shrine of Art—the Beautifully True; nor is it for lack of pay or patronage; nor that the days of genius are departed. It is because artists themselves are Mammon-worshippers—or, when not that, yet but dilettanti,—triflers who prefer the pleasures and expected ease of an artist-life to the irksomeness of trade; it is because they, sometimes from most culpable carelessness, sometimes from the exigencies of their social position, slide into a habit of committing works, called, blasphemously, works of Art, of which even themselves are ashamed; it is because they are not wide enough to become wise even to the salvation of their canvases, because the age and their own apathy confine them so exclusively within one branch of Art—within one channel of life—that they remain narrow, poor, and incapable, for want of that broad culture and experience through which alone men can grow to real manhood, (and when there are not even men, how shall there be artists, or kings of men?); it is because they only work to live, when they should live to work, esteeming it no joy to be discharged from the God-like service of Humanity, and knowing that great triumphs cannot be achieved for the mere sake of what is called a 'living,' no, nor for a 'fortune.' And all this is because Art is no more sought for its own sake, for the sake of its eternal worth, but for the account of some low egotism that hopes to occupy the place once filled by Religion, marvelling exceedingly that it cannot reach the heaven of success; and thus men no longer look on life as a duty, nor on genius as a sacred fire which they are missioned to bear through the world for the honor of the Eternal, and to cheer the struggling and benighted wayfarers of this transient earth; but everywhere with atheist indifference they laugh to scorn the earnestness of that faith in the power and perfectness of Beauty, without which there can be no true men—none deserving to be entitled Artists, whether for the beautiful form, and coloring, and expressive ac-